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Q: ...oral history was conducted by Bob Chenoweth [ph?], Art Gomez. Jerry Green, and additionally Burl Burlingame [ph?] from Honolulu, Hawaii, for the National Park Service USS Arizona Memorial at the Ala Moana Hotel, Honolulu on December 6, 2001 at 9:30 AM. The person being interviewed is Donald Maurice Goldstein who is a Pearl Harbor historian and author best known for his work, *At Dawn Slept* in conjunction with other authors. For the record please state your full name, place of birth, and date of birth.

Donald Maurice Goldstein: Donald M. Goldstein, December 5- born December 15, 1931, New York City.

<crew talk>

Q: For the record please state your full name, place of birth, and birth date.

Donald Maurice Goldstein: Uh.. my name is Donald Maurice Goldstein. I was born December 15, 1931 in New York City, New York.

Q: What did you consider your hometown in 1941?

Donald Maurice Goldstein: Hampton, Virginia. I was raised in Virginia most of my life, early days.

Q: What were your parents' names?

Donald Maurice Goldstein: My- my mother's name was Jean Medridge [ph?] Goldstein and my father's name was Max Alan [ph?] Goldstein.

Q: How many brothers and sisters did or do you have?

Donald Maurice Goldstein: I have two sisters; uh.. one living in Hampton, Virginia and the other one Atlanta, Georgia.

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Q: Where did you go to high school?

Donald Maurice Goldstein: I went to high school at Hampton High School, Hampton, Virginia.

Q: Briefly tell us a little bit about your personal military experience and then how you became interested in Pearl Harbor.

Donald Maurice Goldstein: This is a long story, so you got to do it right. I was uh.. I- I was a jock of not any great renown at Hampton High School. I ran track, kicked extra points. And uh.. during the war when Pearl Harbor came up, because I was just a young kid, I grew up in a town which was a real big military town. There's the Norfolk Naval base, the Little Creek amphibious base. There's Ham-- There's Langley Air Force Base, Fort Monroe, Fort Eustis, uh.. Patrick Henry's Port of Embarkations. So during the war I saw a lot of activity. I worked in the ship yard in- in Newport News. I worked uh.. <laughs> I was a- a helper for a guy who built johns on a ship, got paid in silver dollars. I used to come home with 20 or 30 silver dollars. Man, that was big money for a kid. I uh.. the military was big then because it was- they'd come in to Hampton Roads and then they'd go overseas. So my sisters dated guys and they would be over there, and I was a pain in the neck in a way, of course. And we uh.. uh.. it was uh.. great times in World War II frankly. I mean, it uh.. I shouldn't say that, but it was for me as a kid. There was a lot of action. You've got pilots are coming over. They're staying overnight drinking and smoking, and doing what they do, and telling war stories and singing songs about "I wanted wings until I got those things," and "praise the Lord and pass the ammunition." And "Coming in on a wing and prayer," and- and all the things that uh.. was good stuff, so I got a- a good uh.. I got a good life in that aspect. When the war ended uh.. most of uh.. my guys uh.. it was in '45 when the war ends, and now I'm going to high school or junior high and uh.. my last years of high school most of buddies uh.. joined the National Guard. But I didn't only because I just didn't have time. And so I was a jock of some not great renown but decent enough. And I got a scholarship to the University of Maryland where I kicked extra points and ran track. And while I was there I ran into people like uh.. uh.. from Pittsburg, which I'd never heard of which is going to be my hometown soon, uh.. Moe Zalefski [ph?], Patruzel [ph?], Shemunski [ph?], Wyzykowski [ph?], Zufranski [ph?], uh.. great athletes. Uh.. Maryland was a jock school in those days. In fact we were going to win the nat- national championship in 1951, go undefeated. Uh.. just had a big reunion back there for the team. Well, while I

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was there uh.. I took history from a guy from Gordon William Prange. Prange was a heck of a good teacher. He had uh.. studied in Berlin under- at the University of Berlin, and he was the first man ever to translate Hitler's speeches. Ironically, this is going to be the only book he ever really writes. Uh.. it was called *Hitler's Words*, published in 1937. Uh.. when the war came of course, though uh.. typical military, here's a guy fluent in German and they send him to Japan. Uh.. he works in Japan from 1945 to '51, which is just before I go to University of Maryland. While at the- in Japan he becomes the chief historian for Douglas MacArthur, working for uh.. Charles Willoughby who was the uh.. G2 at the time, intelligence officer. Uh.. Willoughby uh.. and Prange didn't really like each other. Uh.. they were both Dutchmen or Germans, as we call them, uh.. Dutchmen in those days. And they would communicate with each other back and forth uh.. in German, which actually gave them a code against the Japanese. I mean they were working in the office. Prange corners the market. What he does here is that he gets ahold of the Japanese pilot's Genda, Fuchida, Watanabe uh.. he uhm.. Chihaya. He talks these guys into giving him exclusive rights to their memoirs. This is going to become important, because he's going to tee off a lot of people when he's doing this and make a lot of enemies of other historians, among them are a John Costello and a uh.. a Roger Pineau [ph?] which we'll get into a little bit later. Uh.. Prange uh.. is cornering the market. We figured out that uh.. at- if he'd have ever paid off, or we'd have paid off all the people we'd have paid about 139 percent of any profit that was made on the books. In other words, he gave away more money than he made- would have made. He gets a contract with McGraw-Hill to do this book. It's going to be the definitive work on Pearl Harbor. It- he gets \$20,000 for this in 1951, which was a heck of a lot of money in 1951. Prange uh.. uh.. can't put the book down though-- he uh.. the work down. He continues to work and work and work, and as he gets one project done another one or so begins to get bigger and bigger. He comes back to the University of Maryland and meets me. I'm sitting in the back of the classroom with a bunch of jocks. And he's asking questions about history, and I'm pretty good at history because if you grow up in Virginia you've got to know history. Jamestown, Yorktown, <beeping> Williamsburg, first boatload of women, first House of Burgesses, Virginia is history, man. <Inaudible> My house is two blocks from where the Merrimack and the Monitor fought. Uh.. in Richmond I had a paper route where Douglas Southall Freeman, who uh.. wrote *Lee's Lieutenants* was uh.. was on the route and we used to talk. So history was big to me. And I could answer the questions, which Prange liked. So he'd say, "Goldstein, my boy, come see me." And I'd go in to see the great master. And I was broke. I didn't have much money. But I had the scholarship, but not much else. And uh.. family didn't have much money, so he would give me little projects.

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Going to the Library of Congress and look up the weather reports for Hawaii and-or whatever. But I'm doing my work on Adolf Hitler. I'm doing a thesis on Adolf Hitler's 30 years uh.. first year in power. And I look at 100 different newspapers. Uh.. it's- it's quite interesting, 100 different newspapers from all over the country. And I uh.. I'm not working on Pearl Harbor or anything [ph?]. And Prange is there and he takes a liking to me, and uh.. he'd feed me a little money once in a while. And then he would uh.. he couldn't drive a car, and he couldn't type, and he would have me carry his books and we'd walk down a hill together. And- and uh.. he- he took a liking to me like a little son. Well in those days uh.. you had to worry about getting drafted. And so I joined ROTC. I hated ROTC. I was the worst looking guy. I put my uniform on at ten to 11 on a Thursday and at 12 o'clock it came off. We had 47- to 4,800 guys in the corps. When- when we marched-- this is a true story. It would take- by the time we got lined up, it was time to come in. Once a week we would fill up the whole <inaudible>. We had more cadets than- than at the Naval Academy, we played them and marched in [ph?]. Uh.. the only place bigger was Ohio State. They had about 5,000. So I hated it. I was in there, 90 cents a day, wasn't very good. But they paid you every three months so \$81 was nice money then. I mean, you'd get it all at one time. Prange uh.. was a very good friend of my track coach uh.. Jim Kehoe [ph?]. And they- I didn't have any clothes and Kehoe would give me some clothes, and Prange- he was very nice to me. And I don't know why, because I really wasn't doing his work. I was doing really my own. Well, in 1955 I had to leave, and uh.. we can talk about Prange's early partners later. I had to leave, and I went off into the Air Force to fly and fight. Man, I liked it. Geez, I had a car, you know, and I had a- some spending money. And I got to fly airplanes. And so I stayed in, which would be shocking if anybody knew me, because I was the worst looking cadet that ever lived, not much better in the Air Force either but okay. Well, I married and got four kids, which I'll talk about later. And- and that kind of kept me in. And uh.. but it was fun and romantic. And every year I'd write back to Prange, "How are you doing?" He'd come back and say, "I just got off another chapter. I just got off another thing." And I'd say well, maybe he's going to finish this dangum thing. And when I'd come back to Maryland uh.. I'd go see him and his son uh.. Winoford [ph?] uh.. played baseball. Prange played baseball, too, incidentally. Prange was uh.. a very good athlete. He's been a third basemen on the uh.. University of Iowa baseball team. He'd also been a- a shot putter. And uh.. I believe him. He said he had contract offers from the Saint Louis uh.. Cardinals to play in Davenport in the Class B uh.. league there, uh.. Three I League, I think it was called, Iowa, Indiana, and Illinois. And so he- he really liked sports. He was very hard on his son though. God, his son was <inaudible> unmercifully. But anyway, we would talk and uh.. he'd have his little rose garden and cutting

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his roses and doing whatever one does. And I stayed in the Air Force and had a variety of assignments, which maybe we'll talk about later. And while I was in I picked up a- a couple of master's degrees, went to the Air War College, the Air Commander Staff College and then got my PhD. So the Air Force was kindly good to me. And I served at the Air Force Academy, barely in Vietnam some, uh.. Korea a lot, Taiwan off the coast of the coast of Kaboy [ph?] a lot. Uh.. so I had some varied experiences, but I'm not really uh.. Prange and I are not that close. So I get out in 1974 or five, after 20-something years in the military. I was a colonel. And uh.. I- I began to correspond a little bit more. Well, in 1979 I get a letter from him and he- not a letter, a phone call. He says, "I'm dying of cancer. Come on down and see me." So I uh.. come down and see him an duh.. he's in pretty bad shape. He's got prostate cancer, and he's got 40 file cabinets full of all the stuff that he had accumulated. I've got to regress just a little bit here. In 1951 when I'd been a graduate student with him, and he'd just come back from Japan he- he and three other students and another professor went down to the harbor in Baltimore, Maryland and unloaded a boat. Man, it filled Allied Van Line. I mean, this thing is full of documents. It's full of- of all kinds of magazines. It's now at the University of Maryland. I don't know how he got this thing. Uh.. the finest collection-- it's not anything to do with Pearl Harbor now, the finest collection of- of anything out of- about Japan, about post-war Japan. Magazines, I'm talking about 13,000 titles now. This is not small potatoes. It's down there in the Gordon Prange East Asian Collection. A lot of people don't know this, but it's really good stuff, most of it in Japanese. Uh.. now-- then of course, it's in bad shape, but since then they've had a lot of uh.. people come in and- and uh.. help them out. They've raised a couple of million dollars, so they've developed this. So that's minor. Well anyway, Prange-- now the stuff that I'm looking at, 40 file cabinets, is all about Pearl Harbor, interviews with Genda and Fuchida, and Watanabe, and Chihaya and--.. God, I mean, it goes on and on, plus a lot of Americans. And he says, "God, I've got all this stuff. Will you go up to McGraw-Hill and see what you can do?" But he didn't trust me to go alone. Uh.. he sent me with his research assistant, which is uh.. on our books, Katherine Dillon. And Katherine Dillon uh.. she's 88 now, and not that good of sheep, had been his research assistant for 20 years. She was a chief warrant officer retired, not a master's in history but a bright lady, maybe a- a tremendous IQ. And no kidding, could type over 100 a words a minute on a- on a Underwood. <makes typing noises> I mean on a Underwood, one of these wooden ones, <makes typing noises> turn this stuff off and really, really go, a fantastic memory. And actually she may be the guiding light behind all this stuff, because he would write and say this and put on there "Develop." And she'd have to go out and develop, you know, and develop this, develop that. And

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she said every time she saw "d-e-l-v" she said, "Oh my God, I got go
<inaudible>" Because this guy just couldn't stop developing. It would just
go on and on and on and on. Well, we go up. I can't get McGraw-Hill. And I
knew, because somebody had tipped me off, that the guy that runs this place
at McGraw-Hill, John Gillet [ph?] McGraw, a young stud frankly uh.. came to
work early. So I called him at 6:30 one morning and he answered the phone,
because I'd called other times and couldn't get through. I said, "Hey, don't
hang up. Please, please, please. My name is so-and-so. I'm not anybody,
but I've got--" "Gordon Prange," he says, "I don't want to talk to Gordon
Prange." Because what had been happening is that for 30 years Gordon
Prange had been producing this dangum [ph?] book, and he never finished.
What he would do is Gordon Prange would send him a chapter. They would
put this thing in galleys. Now, this is a lot of money in those days. This is-
this is not typing uh.. this is galley proof. This was going to be the final draft.
And then Prange would come back and <makes writing sounds> costing
them thousands of dollars literally, because you've got-- I mean, he's
marking up this- this product here, this final product. They didn't want to talk
to him. I said, "Please let me come. We've got this story." And they said "All
right, come on up." So I went up to McGraw-Hill on the 45th floor, a big
building. I didn't realize. They've got a whole dangum building up there.
And Dillon and I had met each other. She- He wanted her to go along,
because he trusted me, but eh.. he was a little-- so we get up there and they-
and they said <inaudible>. I said, "Look, it's going to be the 40th
anniversary. We've got--" Now, I haven't done a damn thing in life. I've got
a dissertation on a guy named Inus Whitehead [ph?] that nobody cares
anything about and a couple of masters. And I'm just a little old-- I'm
nobody. I'm being honest, you know, a retired colonel, big deal, because
most people see retired colonels as insurance salesmen or, you know, out
there on the streets somewhere uh.. selling houses, you know, financial
planning. God Almighty <laughs> <inaudible>. You know, they see- they
don't see us as-- So anyway, I'm nothing. But I'm up there and I said, "No,
we've really got this book. We should put this thing out." The guy says
"Well, you know, it's too much." "Please trust me, it's good." "Well, if you
can do it in one volume." I'm going, "My God, one volume," but I kind of
thought about something, the big book in those days was *The Rise and Fall of
the Third Reich*. I said, "If I- how about that?" <laughs> And he said,
"Alright, alright." <Inaudible> we end up almost doing it that big. And do we
go back, and they said, "But you can't-- We don't want to deal with Prange,
just you." So we go back home, and he's pretty bad shape. And I like to give
you the story, you know, Gordon on his deathbed, "We're going to publish his
book." We didn't tell him about it, just said, "Hey, we'll try." And uh.. Dillon
and I decided that we would start all over, that there was no dangum way

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that we could edit. And we would have to have the same tone. So we just took 12,000 pages of manuscript and started all over. And he died, so he never saw anything, so nobody bothered us. And while we were there we could never get a hold of our editor. I don't want to mention his name, because he doesn't do well. We find out that he drinks too much, and we could never find him. They'd assigned us a bad guy, you know. And I'm pumping this stuff in and I get an answer. So we finally got ahold of a fellow named Bruce Lee, like the Kung Fu fellow, and Bruce is going to play a role here because he writes several books after us. And Bruce Lee sees we've got something. And so we get this up there in September of 1981. And they began to read it and say, "God, it's pretty good," you know. And I- you know, we were going to call it *Tora! Tora! Tora!*. And I regress here a little bit. Prange had never finished anything that he'd done, but he'd done a *Reader's Digest* version of *Tora! Tora! Tora!* which is the first part of a book which later became the movie. And we'll talk about that later. The mov- I call-- at the time it came out we called it *Terrible, Terrible, Terrible*. No sex, no booze, no-- it was just a dull-- way ahead of its time, but actually a pretty good flick now when you start comparing things. But at the time we don't know this, you know. And Prange goes to the thing and I'm- I'm in the Air Force, so I don't know anything about all of this. Well, to make the story short, but it's an important part of the story. Uh.. we changed the name to *At Dawn We Slept*, my idea. I probably stole it from somewhere. I-- And uh.. we put it out, and we're figuring, Dillon and I, that if we can sell 10,000 copies we can pay off-- and this bugs me about McGraw, how you got to <inaudible>-- because we had to eventually pay off the \$20,000 loan that they had given him, which frankly they probably had written off. But I'm too green. I don't know all this. Well, we put this book out, and by God, *The New York Times*, that paragon of virtue, gives us two-and-a-half pages on the front page of their book review section on December 7, 1981. They said it was the best thing they had ever seen. And at if *The Times* says you're good-- <break in audio> so the par- *The New York Times* says we're this great, this is great. So the book begins to take off not by-- by word of mouth. And before you know it God almighty I'm going on *Good Morning America* and I'm out on the thing. And- and when we first did the book we were very modest. I mean, we really wanted to give him credit for this book, and he should. I mean, he worked 37 years. He deserved it. So if you look at the first thing, it's, my God, you can barely see our names. In fact, that hurts me later on because people go, "Who the hell are you?" You know, <laughs> I mean, I'm the guy, but nobody knows I'm the guy because "in collaboration with," and oh, you've got to really look to see it. Well, the book takes off. We be- we move up the list. Up-- We become number three on the *New York Times* Bestseller List. We're on the list for 46 weeks. The only two books ahead of us are a Jane Fonda workout

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book and Andy Rooney *Plain Speaking*. Now, I'll never forget that. We were up for the Pulitzer Prize, and we might have won it. We were runner up. I know this because I talked to some people. Uh.. it was won by *Mrs. Chestnut's Diary*, a book about a lady in the Civil War by C. Van Woodward, a very good historian. But-- I'm being honest with you, and I'm being immodest, not a-- it couldn't compare with what we did. But what had happened was, and I didn't know this, Prange made a lot of enemies. And they never came out of the woodwork until we had this bestseller. And then all of a sudden some of them are going to say, "I wrote this book. I helped Prange." Uh.. "Prange didn't do any of this stuff." And of course, fortunately for me I know that's bologna because maybe he did write this book, but I know who wrote the book now, Dillon and Goldstein. See, so I know. And "Come on buddy, you know, I don't know what you did. Uh.. here's what I got and here's what I did, and frankly the similarity is not very much. And shut up or we're going to do some suing." Although, I ain't got any money to do this. But- but they're coming out of the woodwork, and so the Pulitzer people got a little bit worried, because before this they'd been hurt by some other guy who had written a book and he didn't write it. So this hurt us a little bit. But despite all that we won the National Book Award and etcetera. And it really changed my life from a little nobody to somebody. I mean, before I was just down there teaching, and now I'm, after 20 years, by osmosis I've really become the expert through [ph?] him. Now, the book--

Q: John, how much time did you actually spend in the final production of the book?

Donald Maurice Goldstein: We- we spent-- we started the final production-- I got involved in the book around November/December 1980. And the book came out December 7, 1981. And Prange died May 15, 1981. And so I spent-- and this was bad, too, because I wasn't getting any money. And We-- Dillon and I we'd go back, and this is good, we went back and forth uh.. to uh.-- I had to drive 250 miles on a weekend. I'd go down on a Friday, because I couldn't get off from work. And I would stay until Sunday, and we wouldn't sleep. We would work our way through this thing. And the next day she'd type it, and next week I'd come back and do it again. So I did this around 20 weeks in a row.

Q: Where were you--

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Donald Maurice Goldstein: I was at the University of Pittsburg at the time, where I'd gotten my job when this had started. And so I was uh.. going back and forth on the weekends. So we would uh.. we found a nice place, Orleans Steakhouse, I'll give it a big plug. You could eat all you wanted for-- in Arlington. Man, we'd stack up one meal and then we'd cheat and take it back to the hotel room. And she and I-- my wife didn't mind because she was sixty something years old at the time, Dillon was, so you know, I'm not going to have an affair. You know, <laughs> I'm teasing you, but-- We wouldn't have had time for it [ph?]. And that's how we did the book. We did the book by I would go down there and we would rewrite and recast. And after a while, this is important, we began, like Rich Little. Rich Little, uh.. he imitates different people, well I can- I can write like Prange. I can't talk like Prange, but I can write like Prange. I've become Prange Prange. And I can out-Prange Prange in other words, because after a while you see his style, and you get the flow, and you become, believe it or not, you know what he would have said. And incidentally, he writes pretty well, a little bit flowery, a little bit more than I would. But uh.. when you-- I mean, in the books that he writes he identifies people. I can remember, like, [ph?] "stand on the deck of the Arizona on a bright, sunny day, and the breeze is blowing. And- and the navy band begins to strike up, and up comes aboard uh.. Admiral Kimball's coming aboard with his white shirt. And you could see a little mark on the side as he comes in. Beside him is his aide." I mean, this is good stuff, I mean, it flowed. My God, I'm there, you know. And- and if you read the book it does this, and I think that's what makes it sell because it's just not history, it's readable history. But anyway, this changes my whole thing. But I find that when Prange had been working for McArthur he'd made a lot of enemies because he cornered the market. What Prange did was probably something that I'm going to make sure I don't do. He didn't make the papers available to other historians. So may they rest in peace, people like Roger Pineau [ph?], and people like this that I <inaudible>. They really became bitter, because they're down there and they're out there in- in Japan and Prange is uh.. working for this Willoughby and Willoughby and Prange are hoarding the papers, and the Navy can't get to the papers because there was a lot of parochialism that maybe we can get into a little bit later about the role of the Army and the Navy. And frankly, and I'm in the Air Force, so I love the Air Force, but they didn't do worth a darn in the early days. And the Air Force was trying to take credit for- for sinking ships at the Battle of the Bismark Sea, and Prange knew that wasn't true. And we had talked about it. In fact, I've got a nice essay, if I ever get around to write about this. The Navy was right. The Navy does some bad things sometimes, <inaudible> but by God they won this thing out there. The Air Force didn't hit beans. I'm just telling you. They could-- I mean people talk about "if the B17's would have gone out at Pearl

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Harbor and done what they did." Boloney, six months later at the Battle of Midway they didn't do-- this is six months later when they had a chance to develop the- the bombs, they didn't hit beans. Uh.. I mean, they couldn't hit this-- I mean really, and I'm not-- I'm Air Force so I can say this, I mean, I love the Air Force. Right now they're better but at that time, no. But anyway, he made a lot of enemies, and these guys are chomping, "Where is the papers? What are you doing here?" And man-- and, you know, I finally had to try to argue with them and finally I did shut them up and I said, "Hey look gang, I'm just a messenger. You don't like the guy, I'm sorry. If you don't like me for another reason, okay, but shut up." They would be just constantly on me, "Prange didn't write this, I wrote this." And then I- you know, so we got into-- it's important that the public know this. This is not going on now because the-- this is why I'm the dean of these people. They're all dead, and so that makes me the authority by osmosis. But at the time I took a lot of heat for no-- I mean I'm-- and that kept me out of the Navy circles and going out and doing certain things. And it didn't matter. But out of all this, once you're a success, success breeds success, because failure is an orphan. Prange had been an orphan, but now I'm a success. And so what now what begins to develop is that we've got other manuscripts. So we put out another book called *Miracle at Midway* which also became a bestseller, and it's well written. But it had some errors in terms of the-- I was talking about this the other day. When you think about the Disney movie, which we'll talk about later, about- it's awful. But we had mistakes, that- of- that's why I understood. That's why they won't even do the Disney movie, because I understand how it works. We had put the ammunition 1.5. And we would say that this plane had the tip a certain way. And the Navy, "<grumbles> it's 1.7 you know, <grumbles>." So the book was good, and it still is good. And it also became a bestseller. And it's the best read on it, but the Navy people now were rallying because incidentally in our book we don't particularly love Admiral Kimball that we'll talk about that later. We don't say he's bad. We just call it like it is. He screwed up. And you know, there's a big thing in- about this. So the book was okay, and it lasted nine weeks on the bestseller list and it's still out there. But- and- and I think it's a very good read. It's the best read on it, and not because I had anything to do with it. And we rewrote in that in- in Prange's way. Well, after that we then put out two more books about Pearl Harbor. One was called *The Verdict of History* <inaudible> Pearl Harbor, which frankly is the best book that we did, but it's too intellectual <laughs> for the reader. What we do is we look at Pearl Harbor from the perspective of the chain of command. And I wish I had it in front of me. I should have brought it in. And I could read this to you. In other words, we would take right from the top, the newspapers, Congress, the press, then we'd go to Roosevelt, we looked at all the conspiracies about Roosevelt. And

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we did a good thing in here, I think, because we put in the beginning of each chapter what we were talking about in little print so you could see, like Seaman Z [ph?] or the radar or what. And we would be able to do this. And so we did that, and then we took it on down to Admiral Kimball and General Short [ph?], and then we went on down to the different units. And then we concluded with the-- we took all the hearings, the- the eight hearings. And it's very, very good in that aspect. Intellectually it's the best book that we did. And it sold very well though-- and always [ph?] the book of the month club, but not in the league of *At Dawn We Slept*, because its- you know, you've got to start looking about seaman Z, and the radar, and what the torpedoes, and what Kimball and Short were thinking. And it gets kind of boring. I mean, it's not- it's not exciting history. We did a third book kind of like--

<break in audio>

Q: <Inaudible>

Donald Maurice Goldstein: Alright, then. The fifth book on this was *December Seventh*. And *December Seventh* is like Walter Lord's, not as good as Lord's frankly, but it tells what happened that day. So now we've got a trilogy; *At Dawn We Slept*, which is the definitive work, *The Verdict of History* which talks about revisionism, very much so. And up until 1994 everything ever been written about revisionism we tear up, and then the number three is *December Seventh*, which is about what happened that day. And this is out of the 12,000 pages that we originally cut down. And now I'm getting three. I'm building it up. In other words, the irony of the thing is that, and I'm not bragging, we made by osmosis of luck, Prange's dream come true. He wanted to publish all this. We couldn't do it in three vol-- I mean, he could never make it in three volumes. We did the one and then got the other two because we were successful. And of course, we've got *Miracle at Midway*, that's four. The fifth book about this is very, very interesting, that Prange was working on, very interesting story here. <laughs> Prange and Fuchida, Mitsuo Fuchida, who became the lead pilot at Pearl Harbor, the one who uttered the famous words, "Tora, tora, tora," had been- got to be good friends, kind of like Fiske and Abe here at Pearl Harbor now that others have talked about. And Prange convinced Fuchida that they had a wonderful story to tell. This is in the '60s. But while they're talking Fuchida gets religion. He gets taken away by the pocket testament leagues, Sky Pilots Association or something. And they-- this is bad of me. They-- I think they used him some.

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I think they wanted him because boy if they could convert the Pearl Harbor leader, wow we've got something here in Japan. So they give Fuchida a Bible. Fuchida gets on the train and he reads it. He's not sure-- Fuchida himself had been <cough> rather devastated. He had been the lead pilot at Pearl Harbor. He actually was a commander of the Air Force, the Japanese air arm uh.. when the uh.. war was over. He hated Americans. He hated MacArthur. He was bitter. He d- drank a lot, caroused a lot, had a family and two kids but wasn't very good to them, w-- at the early days. Well, Prange and him strike up-- you see, this is important too, and this is what makes Pineau and other historians mad. All the historians are hanging around Prange. I mean, not all the historians, all the Japanese pilots. Uh.. somebody asked me this the other day, and I think I tried to give them the answer about Pearl Harbor. When one gets beaten one tends to remember. When one wins one doesn't care. I never hear anybody singing, "I'm a Yankee Doodle Dandy" but you go south, "I wish I was in the land of cotton." <laughs> It's something about getting beat. I can remember the races I've gotten beat, the people who beat. I remember that SOB and what he did. If I win, uh.. nice, have a beer. And- and so the Japanese pilots really wanted to tell their story even though people think they didn't want to. They wanted to and Prange was listening. He had a fellow named Masataka Chihaya [ph?] and I'll talk about later who was like a brother-- he really does-- And Chihaya-- oh, real fast, Chihaya's brother was killed at Midway and Chihaya had- had uh.. was a Navy commander. He's still alive barely. He can't talk now. He's about 90-something years old. And he and Prange became like brothers, and Chihaya really, really is the guy who makes Prange good because he translates all these papers and all this stuff that- that I have and that others have. Well, Chihaya-- also, ironically, this is ironically, is also a good friend of Roger Pineau and the anti-Prange group <laughs>. And so it it'd get to be embarrassing when I'm talking to Chihaya <inaudible> and we're going to Mrs. Prange's house. And Chihaya gets off and we'll be eating at Mrs. Prange's house. And then who picks him up? The enemy of the people, Pineau. <laughs> God, he takes him-- But Chihaya was a nice guy. He really was loyal. I had to tell you this because anyway-- well, Fuchida's translating and doing it, and Prange gets a contract with *Reader's Digest* to do this biography of "God's Samurai, the story of the Pearl Harbor raider." So Prange is over there, and I've got all this. This is 1960s now he's working on this. And Goldstein is in- in the Air Force, you know, I don't know what's going on. He's over there doing this. *Reader's Digest* in that day was pretty right wing, not to tell you that it is now, but I'll go on record as saying that, I mean, nothing goes on [ph?]. Well, Prange is there. He gets a knock on the door. <knocks> There's this lady. <laughs> And this lady says, "I want to tell you. I hear you're writing this story. There's a lot of publicity. This is

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Fuchida's daughter beside me here and I'm his mistress" so <laughs>. So now Prange has got this dilemma. He's got a Jerry Falwell problem here, you know, in a time when you didn't do this kind of stuff, God's Samurai, who had, incidentally, preached with Billy Graham uh.. who was being used by this, who- who was spreading the gospel of Christianity is having an affair with a woman. And this woman has a baby. But that ain't the end of the story, as- as our friend says in the news. <laughs> This lady had been- the mistress had been married to ne of Fuchida's buddies at the Naval Historical Center where they were working. And the pilots were really mad about it, because this woman was married. Fuchida was married, this born again Christian, this anti-Buddhist was now playing around with this other girl and Prange is aghast. My God. He talks to-- I've got these letters down there. "What are we going to do? How are we going to do this?" And Prange couldn't write a one page letter. I mean, he would write nine, ten page letters back to *Reader's Digest*. The guy's name was Ragsdale [ph?]. Ragsdale, I forget his first name, I'll think of it in a minute, nice fella. I met him uh.. who had really liked Prange because Prange did write several articles for *Reader's Digest*. He was sponsoring this thing. Well, they decided after five of these big letters, which I wasn't supposed to see, but you see everything when you get ahold of a guy's files, including affairs that Prang's having or whatever, and we see all this stuff. Well, they decided to ditch it. And so it's ditched and they decided to work on another book about a fellow named Richard Sorge, a spy. Now, I'll get back to that later because I'm back on Fuchida. So this manuscript about Fuchida languishes for days, for years. There's correspondence. Fuchida's getting mad. He wants to publish this thing, and Prange says, "No, you can't do it." <Inaudible> Fuchida, this correspondent. So finally they just break off for a while, but at the end they're back together. Well, so this manuscript is ready in the '60s and Dillon and I get ahold of it, and we-- oh, it's awful. I mean it- it starts out-- <laughs> each-- I don't how Prange-- He got philosophical on me on this one. He would start out each chapter with some Bilbi- Bib-- Bible saying, you know, God, this was-- I mean it was-- and then we'd get into this "philosophical wings" and we decided man we couldn't hack this. So we got a contract. Now we're successful, so we have a contract to do this book, God's Samurai. Almost had Billy Graham endorse it, almost had him to do it, but mmm.. laid off. Too bad because it would have been good. Uh.. of the first five books that we did *Miracle at Midway*, *At Dawn We Slept*, they were sold in Japan. They did very well. This book never did that well. Uh.. the Christian's uh.. Association, Pat Robinson [sic] and uh.. Dr., I'll think of his name in a minute, Coral- Coral Beach [ph?], Florida uh., has me down there. And uh.. he buys 20,000 of these books and we do this, and.. It never took off but it's out there, and it's one of the few books kind of out of print now. Now the next

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book that we're thinking about is *Target Tokyo*, the story of Richard Sorge. Richard-- this is the greatest. This is the- the most fun that we ever had. Uh.. Sorge was a card carrying Nazi and a card carrying communist. He lived in World War I. I don't know how Prange got-- well, I know how he got ahold of it, because this is going to be another battle with Prange. Uh.. I hope you like this, because I think that this is what we should be talking about, things that nobody knows about. Sorge had grown up in World War I and after the war was over became very disillusioned, became left- one of these peace and love and uh.. Ernest Hemingway type, uh.. you know Gertrude Stein, a rose is a rose a rose, got hooked up with uh.. Agnes Medley, who was a uh.. a leftist group of people. And really, in fact Sorge said, I shouldn't say it but I have to, Agnes looked more like a man than a woman. <inaudible- laughs> It's not politically correct to say that now, but she probably did. Sorge goes over to Japan in 1930s to set up a spy system for Russia. The Russians are afraid of the Japanese. They had been beaten in 1905 in a war. They didn't really like them. There were some little battles going on on the front there. And Sorge was going to go over to do this. Sorge was quite a guy. He had a wife in New York, Christina. He had a wife in Russia. Now he has a mistress, Miyaki [ph?]. And uh.. he gets a little house on top of a police station. <laughs> It's the truth, right over the police station in Japan, and begins to set up his spy ring. And what he does is, he seduces the ambassador's wife, Ott, O-T-T. Ott is an ambassador to Germany. And Ott and him become buddies and he seduces his wife, and he gets the keys to the emb-- no, he gets the run of the embassy. And so while he's making love to Ms. Ott, and while he was out he would come in with a camera and film all the German documents so he could see what the Germans were going to do. And by filming the Germans he could then know what the Japanese were going to do. He sets his ring up with a German named Max Clausen and his wife, a Yugoslav named Vukovich [ph?]. He gets into the O- Osaki [ph?]. This guy is the emperor's son's best friend. He gets him into the ring. And so the ring is formed with a Japanese and a Yugoslav, and a German, and Sorge, and-- he's a likable chap. He drives around on a motorcycle, <makes motorcycle sounds> all through the town, drinks like a fish. Uh.. really love communism. This is- this is a real spy. He's unlike most people. He isn't doing it for the money. He's doing it because he really loves to do this stuff. Well, to make this story short, uh.. Sorge uh.. warns the Russians that the Germans are coming in June of 1940. Nobody does anything. Stalin stays and Sorge is really mad. I mean, he's got this-- And they're doing this by- by a little radio. They had a little radio. And this- this is fantastic stuff. This is Sydney Greenstreet, Peter Lorre stuff. I mean this is- this is really spying. I- I mean I'm telling you, this is a great story. And I tell it in the book and it's really not to try to sell the book, but it's a great story. Well, Sorge tells the Germans, I mean the

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Russians that they're coming. And they don't listen to him, and we know the story of Stalin waits three days and the Germans come. But now they're going to listen to him, and it's Sorge that tells the Russians that the Japanese are moving. Now this is where we get revisionism, that the Japanese are moving south and that they can take their troops off the border and send them back to Stalingrad, so- and he actually saved Stalingrad. Because what he does is all the Russian divisions now can move from- Stalin had-- from Japan and go to Stalingrad where they're needed. So this really works out. So this is his story. And he gets captured later on, and it's a great intrigue. And the ring never meets all together except one time, and he gets on a trolley car. And- and Prange knows how to write this. And now why am I telling you all this? Because there's going to be some controversy on this in a minute. Well, the book comes out and it does fairly-- in Japan it's a bestseller. In America, not so hot. I'm trying to get a movie. And the reason why is uh.. a couple of people have told me, the guy, if he was an American this would be a bestseller, three wives and all. But the guy was a German but, you know, with a Russian background. Well, Willoughby, Prange's boss, had been doing work on Sorge and he got mad. This was before I'm around, that even- that Prange had stolen these papers when we had- which we would later do the book on. And he got mad and he's going to sue Prange. And there's correspondence-- and not only going to sue Prange, he tries to get McArthur to take Prange's name off of the only book besides the book on German uh.. translation of Hitler's speeches that Prange ever did, a history South-- of the war in Southwest Asia, a history of McArthur's campaigns from Australia to Japan. And Willoughby's trying to-- he said, "Get this guy off. He's stealing the papers, his correspondence and all that." Of course, it never went anywhere, but my point here is that-- and the book probably never would have been published except that because of the failure of Fuchida, Prange then goes and does the research on Sorge and Goldstein and Dillon write the book. So that's our seventh book. Then we decide that-- me and Dillon-- now we're going to-- and each time we write these books we're getting a little less modest, our name is getting a little bigger. Instead of "in collaboration" it's now "with," I mean, you know, "with" you know. And- and instead of being in little parentheses "Gordon W. Prange with," you're beginning to see <mumbling noises> Dillon up top [ph?]. We decide well, we'd better do something on our own. So then we publish, and this is good stuff, *The Pearl Harbor Papers*. Uh.. we can't get anybody to do this, but we run into a colonel, uh.. Frank Margiano [ph?], who I'd known at the air command in Gulf College [ph?] or Staff College [ph?], and I'd been on the faculty. Margiano's the president of a corporation called Brassey's, Pergamon-Brassey and so he says, "I'll do this for you." So we- we uh.. take the papers, this is good stuff and I- I can't understand this and I'm on

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_____ and I hope somebody from the naval institute, which I'm doing a- an historical center reads this because-- or looks at this, green and all, well, tell 'em I said, "Look at this dangum thing" because, in that book, the Pearl Harbor papers, we've got the- parts of the Chigusa Diary, we've got Gender's memoirs about the attack on Pearl Harbor, Gender the great planner that we can maybe talk about later, Fuchida's memoirs about how they did this thing. I've got the- parts of the diary of the first of the- first destroyer division, the third battle three division, even got- we just snuck this in, Yamamoto's love letters, I don't know how in the hell we got that. That doesn't have any relevance but somehow we got that in there. It's a good book. Not readable. We just edit it. It's papers. It's what historians should die for, primary source material. This is not so and so said, this is the real McCoy. And if people don't know because the Japanese broke-- this proves our- this is where I get the anti-revision under me. In that book, there're nine different documents, would say the Japanese never broke radio silence. That they had sealed their transmitters. They had taken-- and I'm talking about this later, I even asked Gender himself since then, others have confirmed this, so anybody that has revisionism, anybody, I'm sayin' this right now, if they're using as revisionism Japanese radio signals, they're full of crap. They're crocheted apple butter and they're wrong, okay? And I think it's important that you guys know this and-- as I get carried away, I'm getting too emotional again. Uh.. it's important that Jack Green and all the historians and all the people know that. They should grab that book because it's good stuff. So uh.. we did that. And our names are on that, "edited by Goldstein" and now I'm a big dog. I finally got somethin' out there, you know? And then we decide that we've got the Ugaki diary and this is good stuff I'm giving you all. I'm- I'm so-- let me say this up front, thanks for havin' me. I mean, this is good because nobody asks this kind of stuff. The book is called, "Fading Victory". It's the story of Matome Ugaki real fast. Well, two things. It was published in Japan but never in the States. Ugaki gave Prange, for three or \$4,000 the rights to do this book. A man named Masataka Chihaya I talked about translated this book. What it is, and this again the navy, the dummies, I mean, I-- tell 'em I said this again, my-- you don't have to tell 'em, they're gonna see me, uh.. the Matome Ugaki diary is the story of an admiral who was the chief of staff of the Japanese navy under Yamamoto, who was the only- one of the few survivors when Yamamoto was shot down in 1943. He's in this diary, 18 pages about what happened, how they were trapped. I mean, that alone is worth uh.. somethin'. Uh.. this is a day by day account uh.. of the whole war. There's a- there's a period there that there's a break about eight or nine months because Ugaki ends up in the hospital, his plane crashes, too. At the end of the war, August, Ugaki becomes the father, the reader of the Okha, the cherry bomb raids, which is better known as

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kamikaze. Primary source. I got the University of Pittsburgh to put it out. They did very well. I can't get anybody else to-- I think it should be out now. Let me tell the people out there in the audience uh.. that are listenin' to me, you don't make money on books. I will talk about this later, the author doesn't get doodly. It's the publisher and particularly the wholesaler. If I've got a book for 20 bucks, the wholesaler gets about ten bucks of it, uh.. the publisher gets-- we get 10 to 15%. You split that three or four ways, it's candy money. I won't tell you that right up front but it's prestige. But this book should be published. I would give it away. It's funny because some-- a-a dentist, just to show you how this works, a dentist at the University of Pittsburgh read it and was-- every day, <laughs> Ugaki gets up, he says, "My tooth is killing me." And this dentist writes a nice article about the affect of teeth- toothaches on command decisions. <laughs> I-- it shows you how this stuff really, really goes. Well, Ugaki is out there, this becomes one of our- our ninth book or our tenth book as we go. Then we found a lot of pictures. I mean, Prange had pictures you've never seen before, pictures that are not even in the National Archives. Good stuff. Pearl Harbor, Japanese pilots, uh.. et cetera. And we decide and I had met a fellow named J. Michael Wenger. And Wenger uh.. from Raleigh, North Carolina, master's in history, nice guy, really into imagery. He's-- and he was a kid at this time, just 20. We talk about this now, he's 51, he was 31 then, he was hugging me the other day, you know, we were talking about and we decided we wanted to put out a pictorial, we call it "The Way It Was" and it's good because what we tried to do-- it's better than people think, dammit. Most pictorials have a bunch of pictures, five stories, uh.. five pictures and they say here's-- we tried to interweave uh.. you know, who the characters were, who the antagonists were, uh.. it's actually better than most pictorials because it does that. We got Brassey to publish that. It's done very well and it's still out there. Then Wenger and I decided we had other pictures so we did a series of other books, among them, one on D-Day, which was picked up by the uh.. D-Day Foundation, the Normandy Foundation and it's still out there doing well. One on the Battle of the Bulge. We got some pictures from the Malmedy uh.. massacre and several stuff from Belgium, which people look at. Uh.. another one on the Spanish/American War which we did along with Robert Cressman. Not a bad book. Nobody cares. Didn't do that well. Nobody cares about the Spanish/American War, really. Then we did one on Vietnam and I've done one with a fellow named uh.. Harry Maihafer on the Korean War and uh.. so I've changed guys now. Dillon was gettin' too old, Mike got tired of it. And I'm working one on World War I. Well, while I'm doing all this, in the files there is a unpublished manuscript, very poorly done, by Stafford, Stafford, the naval intelligence genius of Pearl Harbor. Stafford and Prange got to be buddies. Stafford was-- this is bad, was henpecked so Stafford had to meet--

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his wife didn't want him there. He got torn up. There was a whole in this revision, this theory of Pearl Harbor, which we haven't even got to yet, uh.. there is a east wind rain message. Allegedly, Stafford picked it up and then he says he didn't pick it up. This is an important message which frankly was never sent and the Japanese, in one of these messages, before it had been picked up and we were breaking it, said that, if the Americans said east wind-- if they "east wind rain," it meant they were goin' to war with the United States. If they said "north wind cloudy," they were going to war with Russia. And if it was "south wind clear," they were goin' to war with uh.. Britain. And this was what we called the famous winds message. Stafford had been involved in this and, at the Pearl Harbor hearings, the navy people were tryin' to say, "You picked it up, you picked it up" because, you see, if he picks it up, then they can blame Washington for not telling Kimmel that we're going to war. If this makes any sense here. And so what happens is, is that Stafford is tired, he almost breaks down, he's tired, but he wants to tell his story and he becomes friends with Prange. But, in the early days of Prange's books, he's called Mr. X. And in the files, and it took Dillon and I a couple months to figure this out, he uses the name Harry Elmer Barnes. Harry Elmer Barnes had been a great revisionist historian but, in the Prange file, Harry Elmer Barnes is Stafford. <laughs> So you get a little bit of intrigue here on that kind of thing. Well, Stafford had a-- Stafford had been on the Enterprise when they went looking for Amelia Earhart back in 1930s. So he wants to write this story about Amelia Earhart, tremendous lot of documents. Here is somethin' that I've cornered. I may have the only manuscript that people wanna get a hold of 'cause Stafford couldn't write worth a darn but meticulous research about where she may have gone down. He had about 15 different attachments. Uhm.. like, you know, where she could have gone down, maps, I mean, the guy really was into this thing. Of course, he never died [ph?] but Dillon and I picked this up and, boy, you know, we figured we're gonna write the story of Amelia Earhart. I mean, this is way away now. This ain't the Pacific War, it's not Pearl Harbor, it's not Ugaki. So we put out a book, it's still out there, called Amelia, the Centennial Biography. I went down to Kansas on the 100th anniversary of when she was born and blah, blah, blah, so I've become a little bit a pop historian there in that aspect. I've done several other works. Uh.. we got a book out uh.. two of us did a book on uh.. I teach international relations so I did a book on international affairs, Classics in International Affairs, which is doing pretty well. I've done another book on the Korean War. I've been very fortunate. This is kinda funny how everything comes together. In Pittsburgh, which, incidentally, is a great place but I never thought I'd ever live there, I became, because of the success of Pearl Harbor, I got a call one day from Matthew Bunker Ridgway. And Ridgway has retired in Pittsburgh and wants to talk about war. So I go

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down there, I said, "Why don't you let me do your biography?" "No, no, I don't want to do. I just wanna talk to you about war." So about once a month for about ten years, I go see Ridgway and we talk about war, MacArthur and what he knew about MacArthur and how things were going, et cetera. I became kind of a caddy for Ridgway, you know, a caddy is someone who, you know, whatever. Uhm.. that's another story in itself. Ridgway is a uh.. he's had three wives and this- this youngest wife, he has a beautiful lady, even at uh.. she just died, incidentally. Uh.. Ridgway lives 'til 1993. He lives in Pittsburgh from 1953 to 1993 so he's actually a native of Pittsburgh, really. Why he got there is somebody else's story but he's there. Well, I'm telling you all this because he leaves the University of Pittsburgh-- money-- and we have a center there called the Matthew Ridgway Center and I'm the director. <laughs> I'm the-- I don't wanna be for long. I just got one more year. I'm the acting director now 'cause I- so we do stuff on international security and I've got all Ridgway's papers that I'm going to add and lots of pictures of- of uh.. the war and the- and the- and lots of stories about MacArthur. I'm tying all this together because Ridgway liked Prange. You know, Prange never met Ridgway. Ridgway liked Prange because he knew Prange worked for MacArthur when Ridgway also worked for MacArthur in the Korean War. Prange wants to do a book on MacArthur, which I have the manuscript for. He was gonna call it the- "Cleo [ph?], the God of History and the Mikado [ph?]" for MacArthur. Cleo and the Mikado. It's about 200 pages. The problem with it is that all his personal-- I could-- that's one we couldn't cheat on. It's Prange talking about Ridgway with no footnotes. And I can't-- I maybe could put it out but it's not finished enough and I can't edit it because I don't know Prange and Ridgway, you know? I mean, not Ridgway, Prange and MacArthur. So I can't do this. But this is this round circle that we have between those. So I've done work on the Korean War and 50th anniversary of the war, et cetera. So all told, out of all this, and get me out of this business, I've done 21 books and 50 articles on World War II and various things. We've been puttin'-- it's- it's kinda cheating and we talked about this, it's like a cottage industry. <makes noises> Turn 'em out, pump 'em out. I mean, and I'm not sure of the value there at the end of some, frankly. It's not like the- the early days when you really, really do this stuff. Now, I've been on television a heck of a lot, some good, some bad. Uh.. I did two things with television that I am proud of, though. Uh.. I was the chief historian for a- a two-hour tape that came out with ABC, David Brinkley, Pearl Harbor, Two Hours that Changed the World, 1991 and we won the Peabody for that. And I was in-- I remember goin' to Washington and there I am with David Letterman, all these guys, and the- 'cause I'm kind of a cute guy, they admire- they- they said, "Why don't you go up and get it for us?" you know? I went up there and oh, Jesus, congratulations, you know, Peabody. Then I got

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another one in 1994 for a thing that we did with Peter Jennings, uh.. called D-Day, A Soldier's Story. So, to me, those were- those were really, really, really good stuff in that aspect. So, you know, so Prange, you know, as we got into this really, really has done well and- and, like I said, in the early days of this stuff, to summarize just a little bit, we..

<crew talk>

<break>

Donald Maurice Goldstein: ..because this is really stuff that you guys..

Q: Yeah, great. These guys work for a living as historians so that's why they're here and if they're half as interested in it as I am, then it's..

Man 1: It's fascinating.

Donald Maurice Goldstein: It's fascinating stuff, really. It's history and I- and like I said to you before you go, that this is a story that should be told, not 'cause it's me. I mean, this is a movie, in a way.

Q: Yeah.

Donald Maurice Goldstein: I mean..

Q: But you mentioned that there was a possibility of- or there's- you have a screenplay or something about the Sorge story?

Donald Maurice Goldstein: Yeah. Yeah.

Q: Yeah, I mean, to me, it's-- you know, what people will make films about is rubbish compared to this.

Donald Maurice Goldstein: And- and even Fuchida's story of the born again Christian and..

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Q: Oh, yeah.

Donald Maurice Goldstein: ..going over and- and I didn't talk about DeChazes [ph?] and this guy who was American who became Japanese and everything. I mean, I- you know, we didn't get into all that. You may wanna ask somethin' on some of these books later on. And the Fading Victory book really should be done by these guys. And also the..

Q: Now, is Fading Victory still in print?

Donald Maurice Goldstein: Yeah but it's dying and I-- Pittsburgh Press is trying to sell it to somebody and I'm trying to get someone to pick it up.

Q: I can't remember-- I know I had a copy of it at one time but I can't remember if I still..

Donald Maurice Goldstein: You guys should get it. It's primary source stuff.

Q: It's wonderful.

Man 1: What is it? Fading Victory?

Q: Fading Victory. It's Ugaki's diary.

Man 1: It's going out of print, you say?

Q: Yeah. To me, it's insane that Naval Institute..

Man 1: Let me talk to you afterwards about that.

Q: Maybe Pacific Monograph would.

Donald Maurice Goldstein: I mean, I'll give it away.

Donald Maurice Goldstein: Well, that's what it is. And I wanna tell you..

Q: I'm bringing these books back into print.

Donald Maurice Goldstein: This thing is primary source stuff. We're talking about the chief of staff for the Japanese Navy on a day by day and he gives-- just 17 pages in there about the shoot down of Yamamoto alone is worth the book.

Q: Sure. You see, the thing is, we can use print on demand technology so the thing is always in print if people want it.

Donald Maurice Goldstein: University of Pittsburgh Press would be willing to work with you. I mean, I can..

Q: I just redid Hawaii's warriors.

Man 1: Which is?

Q: It's been out of print since..

Man 1: Yeah. Which is the book on..

Donald Maurice Goldstein: Oh, you ready? 'Cause I got a couple things I'm just thinking about on this stuff. Are we ready?

Q: Yeah.

Man 1: Okay.

Donald Maurice Goldstein: One of the things I want, as we're talking through these books, I wanted to talk about, which is quite interesting, in the

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Prange files, I found the map. This map was allegedly, and I've proved it now, to have been the original map that Fuchida used to brief the emperor after the attack on Pearl Harbor.

Q: It's on display at the Army Museum. They did a copy of it.

Donald Maurice Goldstein: They did a copy of it. Didn't know that. And, in this- in this picture, in this thing here, which was briefed to the emperor just before Christmas, uh.. so I've got this thing and I don't know, not bein' a country boy but I am in this aspect so I said, "Well, you can have it for ten grand" to the Brassey people, you know? "And you guys go sell it." So-- but they said, "We'll give you a little percentage." So three and four months go by. I don't know what happened. I finally call them up one day and say, "How did you do?" They said, "We sold it for 295." "\$295?" "\$295,000." The Forbes Museum bought the thing up in New York somewhere, some unknown guy. So you never know what this stuff is worth but, getting back to that, which I think is important, is that this proves, although I can prove this in other ways, the emperor knew everything. This is their map that Fuchida, in detail, it's on the cover of the book, uh.. Pearl Harbor Papers, that Fuchida briefed the guy, he knew what he was doin', and the emperor knew this. So, I mean, anything about the emperor, and I can talk about this later, what I found in these papers that I have. So we've been through most of the books. I can't think of anything else on the books so is there any questions anybody wants to ask me on the books?

Q: Let me just ask you real quick, since you were on this topic of the emperor, you know, this was the cornerstone of MacArthur's policy during the occupation of Japan, that the emperor be left alone. What do you think about all that? His role and..

Donald Maurice Goldstein: Uh.. frankly, I'll get to that because, in the files there, which I haven't-- incidentally, we got to talk about that, I've got all this stuff and I have a choice to who I give it to, we're talking about interviews with all these guys that we'll talk about later, and I'm going to not be like Prange. I want to make it available but I'm trying to index it so it's just going to be a bunch of crap and maybe by next July or the year after that, I'm going to give all this stuff-- I thought about Maryland but it looks like Pittsburgh because, at Maryland, god bless them, they're good but they got all this other crap and Pittsburgh would love it because they got nothing. <laughs> And so, when people don't have anything, they tend to treat you much nicer.

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And, you know, and they'll- they'll go out of, you know, we can do this. But, anyway, we'll do that. In the files there, we have a lot. Fuchida had been the commander of the air force at the end. Back to Fuchida just one thing, which really could make a movie, Fuchida's story of when he gets religion is that, my god, "I was at Pearl Harbor, I was at Midway, I was where the bomb was and I was on the ship Missouri. God destined me to do all this." Okay? The samurai. I did all that. So that was one of his pitches. But, anyway, Fuchida talks about the revolt. There was a big revolt in 1945 by the military. They were not going to surrender if the emperor did not stay in power. MacArthur was ambivalent about this but he had a lotta influence by a fellow [ph?], and this is in there, _____ and several other people who convinced MacArthur that the emperor should stay. Uh.. I was talking to John Dowie [ph?] yesterday, god, this is one good thing about a conference like this, you actually get to talk to somebody who knows what the hell they're talking about. You get so many places, nobody knows anything, it's just very woulda, coulda, shoulda and here you got-- and we talked about this. Uh.. MacArthur decides politically expediency to keep the emperor. The emperor, I've got this on tape somewhere, the emperor comes in to this first meeting with MacArthur and MacArthur says, "Sit down." The emperor's shaking, you know, I'm just telling you, the emperor's shaking and, you know, and he's got this interpreter there and MacArthur says, "How are you doing?" and- and the emperor, you know, is speaking this medieval Japanese, which, incidentally, when he came on the air, many Japanese said they didn't even understand him, but he's got a translator and the translator's in there and nobody else is in this room but the translator, the emperor, and MacArthur. And they get this thing but- but out of this thing come- the emperor comes out and he says, "Oh, what a nice guy he is" and-- I ain't a big MacArthur man, okay? The whole Pacific campaign, which I'll talk to you about, that's another thing I did, somewhere we can talk about, forgot about that, uh.. there's two other books I gotta talk about, I'm sorry, but- but-- 'cause this is important 'cause it all ties together. What happened is that MacArthur did a good thing. To answer you, that was a smart move to keep the emperor in power and it made for a smooth transition. What did happen, though, as we talk about revisionism. In 1945, at the hearings, when they finally came up that we had broken the code, the Japanese were aghast because, you see, we were still spying on them. We were-- in other words, we were trying to figure out what the hell they're doing in this- in this five year deal that we've got here, okay? So I think uh.. that's important that we get that. Back to a couple of things that I did. True story, sounds like crap, but true. I'm in my office one day and I get a call from a guy and he says, "My name is William Bowen and I'm in Little Rock, Arkansas. And I want you to do a book on the Arkansas National Guard in World War II." And I said, "Geez, I don't know anything about the

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Arkansas National Guard in World War II." "Well, we were at a place called Dutch Harbor," and I don't know, where the hell is Dutch Harbor? You know? I don't know, I'm being honest with you. Nobody knows anything about Dutch Harbor, for god's sakes. And he said, "Attu and Kiska," I said, "Well I know that one, and we want you to do this story." And I said, "Were they.." so Dillon and I stall. They keep calling. Well I find out that-- this is <laughs> Bowen is the chief of staff of Bill Clinton and Bow-- in Arkansas. He's also the president of the First Commercial Bank of Arkansas. So uh.. he keeps bugging me, I said, "All right," you know? Wants to do this for the-- oh, everything's an anniversary, the 50th anniversary of the bombing of butch- Dutch Harbor, which incidentally took place and people don't realize that, at the same time as the Battle of Midway. It was a diversionary and you historians know that but diversionary thing. So we go to-- I go down there and I said, "Geez, there's just no story here." "Well, please, please." And I felt guilty. Sheesh. Said, "Well, we'll give you 25 grand to do it" and I said, "Well, if you'll do that, I'll give you the profits." You know? Because I just had to have some seed money. So Dillon and I said, "oh, what the hell, we're gonna- how are we gonna do this story?" What we did was we put out a wonderful survey and we got about 300 answers and we did, like, kind of like an oral history. We gave them about 75 questions. Then, out of that, we could- we could recreate the lonesomeness and boredom and what happened the day of the attack on Dutch Harbor and et cetera. Got the University of Arkansas Press to publish it and it's called, "The Willow Wall War." Actually, not bad because it talks about a guard unit in Arkansas who were there December-- uh.. June 3rd, 4th and 5th when, ironically, the hero of this conference here, what's his name?

Q: Abe.

Donald Maurice Goldstein: Abe is in the lead attack there. Actually is in Alaska, does this. We've talked about this although he's in it very little. And this is it. Now, what happens is, is that Bowen-- I- I go to great-- I went to Dutch Harbor, spent a couple weeks there, drinking most of the time, you know, nothing else you can do at Dutch Harbor, man. And the sun don't set, you know, these 21 hour days with the sun. I mean, it just barely goes down and at four in the morning and- and the sun goes down, six it's up again-- I'm exaggerating but not much. And I got to know the people there and some real characters in this book, guys that have been out to sea and everything. So I talked about the whole thing. Why? Because it gave me another dimension. So now that I'm not only got- I'm bragging here, bragging, all right? I've done D-Day and the Bulge and- and now- and I've done Pearl

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Harbor and I've done Midway and I've done Sorge and now I've done Alaska and where haven't I done? Southwest Pacific but I have done that. I'm a young punk in the air force. I'm at a cocktail party and I need a Ph.D. dissertation. I come across a guy named Frank Fortrel. Frank Fortrel is the leading historian on the war in Korea, the air war in Korea, if you ever get a chance to read his work, the definitive study on the air war in Korea. Frank and I take a liking to each other. He says, "You know, while we're in the library is of the air force, there's a bunch of papers by an unknown guy," see, all this comes together. And then I talk about it, I see it, a fellow named Ennis P. Whitehead [ph?]. Who the hell is Ennis Whitehead? Well, Ennis Whitehead had been the fifth air force commander for MacArthur. The guy that gets all the credit for being the big aviation hero in the Pacific War is George Kenney. But Whitehead was Kenney's right hand man. In fact, Kenney says, "He's my right arm." When Kenney moves on to other things, Whitehead becomes the commander of the fifth air force and is with MacArthur for seven years. I got all his papers here, man, and I'm gonna tell the story of Ennis the Menace Whitehead, the murderer of Port Moresby. You know? And this is dissertation so it's gotta really be dull, you know? This thing is like history. I got a footnote and go down the line. One of these 450 page deals. Oh, Jesus. And uh.. I gotta go back to this on this..

Man 1: Has this been published? Is it published as a..

Donald Maurice Goldstein: No, and the reason why it wasn't published is because I'm sayin' in this book-- and they all tell me, I got a later [ph?] review on this, that it's the best work done but I'm biased and I said, "Yes, I am." 'Cause I was tryin' to prove that my man and not Kenney was the guy driving force behind it. If you're interested, this would get it published, and I get-- and they all say-- I interview Lindberg, I interview-- what the hell's his name? Boy, this is-- if you ever wanna get into this, it's good. I'm..

Man 1: Well, I- I don't wanna go too far into this.

Donald Maurice Goldstein: Okay.

Q: If you're interested in the operational end of this.

Donald Maurice Goldstein: The operational of the war..

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Q: There's a book called Warpath Across the Pacific is the-- tells you what this is all about.

Donald Maurice Goldstein: And Whitehead was the guy and I've got a whole biography on him. I'm just waiting to publish it. I'd give it away, too. And people wanted to do it. Their university was gonna do it but there's arguments there because they said, "It's good but it doesn't bring you up to date. Do you want to bring it up to date?" And I says, "Not particularly." I'm too old. You know, they want me-- and I said and I- I said what I would do for you is put a disclaimer on it, say, "This was done when all this other stuff wasn't available. This is a primary source" because I did Barry Goldwater, what's his name, push on it or we gotta..

Q: Let's kind of back up again because the other central focus of all of this Pearl Harbor story is the revisionist history aspect.

Donald Maurice Goldstein: Okay. You want me to get into it. Okay.

Q: Why don't we- why don't you start with this book we talked about earlier?

Donald Maurice Goldstein: The Verdict of History?

Q: No, the..

Donald Maurice Goldstein: Oh, Day of Deceit.

Q: Day of Deceit. And then just kind of work your way back from there.

Donald Maurice Goldstein: Let me go just a little forward. The whole concept of revisionism is based on the theory and we all know this that Roosevelt wanted to get us into the war, that he knew the Japanese were coming. He wanted them to come so that we would go into the war and that's it. Now, the theory has become by uh.. they are put out by isolationists who didn't want us to go into the war, they're put out by pretty reputable historians, Harry Elmore Barnes, uh.. Walter Millis, uh.. Tansel [ph?], the backdoor of the war, they called this stuff, without getting too technical. And in our books, incidentally, we do go into this thing-- even in the Pearl Harbor--

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but when we did At Dawn We Slept, in At Dawn We Slept, we put a special section, "Revisionist Revisited" and, by god, that's one where our name's on it, Goldstein and Dillon. So you can find that in the appendices hidden back there. Revisionist Revisited in which we talk about the early revisionists. There must be a million stories like this. Uh.. these stories are written by former admirals, friends of Kimmel, who say-- uh.. John Flynn, there- they're written by uh.. Roosevelt's son-in-law, Dahl, uh.. they're written by these revisionist historians, they're written by navy, former navy admirals, uh.. Kincaid [ph?], uh.. there's another one there, I'll think of his name- Thiebold [ph?], Thiebold uh.. writes his book and- and they're very convincing that- that uh.. Roosevelt knew and that we had broken the Japanese code, et cetera. Nobody really got too much credit for this, although there were reputable, until John Toland put his book out, Infamy. In this book, Day of Infamy-- not Day of Infamy, uh..

Q: Infamy.

Donald Maurice Goldstein: Huh?

Man 1: Infamy.

Donald Maurice Goldstein: Infamy. Infamy. And in this book, see, Toland is a Pulitzer-prizer [ph?] Did good work and uh.. he decided that he was gonna- he- he writes this book and, in this book, he says, "On a scale of one to ten, Watergate is a one and Pearl Harbor is a ten." And he bases this on lord knows, every revisionist theory I've ever seen and, incidentally, without going into too many, for those that are really interested, so help me, in the verdict of history, we take each one of these books. J. Edgar Hoover knew of it, J. Edgar Hoover knew it, uh.. Dustin Popov [ph?] knew it, Richard Sorge [ph?] knew it, uh.. there were letters passing back and forth. They-- that we got into this war and this is the way it was. Well, the whole thing, though, but the key guy happens to be a fellow named Seaman Z. Seaman Z allegedly working as a- a crypt- not a cryptanalyst but as a communications guy in San Francisco around December 2 begins to pick up <makes Morse code noises> the Japanese navy is uh.. crossing the Pacific. And Z allegedly tells his buddy, Holsma [ph?], that's Lieutenant Commander Holsma, who tells Lieutenant or Commander McCulloch [ph?], not McCallum, was later on because he's gonna get into it, McCulloch, who was a good friend of-- was always a good friend of Roosevelt who then allegedly tells Roosevelt, "We're tracking the Japanese navy across the Pacific and it looks like they're gonna

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hit Hawaii." And Roosevelt, of course, doesn't do what? Tell anybody. We checked this out thoroughly. Z, now known as Robert Ogg, his real name, O-G-G, does a naval- one of these tapes, like I'm doing, with a fellow named Neuman [ph?] from the Naval Historical Institute. In this book, in this article, he kind of reneges a little bit. "Yeah, I was tracking but I'm not quite sure what I'm tracking" blah, blah, blah. I, my personally, had just put out At Dawn We Slept, I was very concerned, not about sales, honest to god, because you get to my age, you really don't worry about that. I was concerned that people were gonna blindside me and I don't know what the hell I'm talkin' about. 'Cause, at this time, I'm not as sharp as I am now. Not bragging. It's 20 years ago. And so I really don't know. So I fly to Tokyo and meet Genda at the airport. Oh, what a miserable flight. Twenty-seven hours, you know, this is- this is not like today. I get to the airport, I'm staggering around, Genda's there, graciously came down. We talked for a couple hours. I said, "Bye-bye" and went home. Genda said, "No, we didn't do it. We didn't break radio silence." And I've proven this in that other book. Then I talked to Chihaya, I talked to radio experts. We're talking here about December 7, 1941, not December 7, 1990-- uh.. 2001. This is line of sight communications. This is- this is- this is primitive stuff. In order to track somebody, you have to have to a DF or you'd have to have range finder, you'd have to uh.. without getting too technical, most people who watch this will understand what I'm talking about, I beep, you beep and the two meet and then we say here you are. You'd have to be constantly going across the ocean to do this. So we say, "No," and we disprove this. Uh.. people are not going to believe it. And, incidentally, as I go on here, even people watching me now, you ain't gonna change your mind. "Roosevelt knew" and, as far as you're concerned, that's the way it was and I'm-- I mean, that-- I've never seen people-- a guy hated as much as Franklin D. Roosevelt but he was. Well, the latest one of this, and we'll talk about others later if you'd like, is a- a book by a fellow named Robert Stinnett, Day of Deceit. Let me say this, people in America love conspiracies. Nobody really cares about, you do this at the Arizona memorial, I'll make fun of you, salvaging some ship. Who gives a rat's? Doesn't have any sex and booze into this thing, you know? Doesn't have any umph to it. They care about Amelia Earhart is still alive, Elvis is somewhere, you know, Jack Kennedy is a vegetable dwarf, Adolf Hitler is- is in Argentina, you know? That's what they care about. They- the whole Roswell un-UFO thing. So this is gonna sell. So he puts this book out, Day of Deceit and it's based on three things. Well, first of all, let me say this before it's based, in this book, what makes it bad is, he's not just saying Roosevelt's bad, he is saying Layton and Stafford and McCollum and Bixford and Mayfield, these are all military people who are all involved and they all knew about it and Stinson and Knox and he is sayin' is that this conspiracy was

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made because he, Roosevelt, wanted to make sure that Pearl Harbor was so, so bad that the Americans would get into this. He didn't want two ships sunk, he wanted everything sunk. I'm telling you this. This- this is supposed to be the big attack and he wanted it to happen and they're all betrayed. And, to some degree, maybe even Kimmell [ph?], I'm just telling you, he says-- and he bases this upon several woulda, coulda, shoulda that we'll talk about but he says this is based upon four messages which degrade Goldstein, we talked about this on the radio, on a radio show, didn't have. Two messages sent on November 5th and two messages sent on November 26th to the fleet. And that he's got these messages and this is going to prove that these messages were intercepted and that these messages were not given to Kimmell and them and had they been, we'd have known there was going to be a war. That's his basic premise. So I'm worried now. Geez, he's got these messages, how come I couldn't find them? Meaning I'm not a genius but, god, I got all these messages in my office, I've gone through all this stuff, how all of a sudden does this crap turn up? So I went and I looked at his footnotes and he's got- this is his enemy, actually, the footnotes are gonna get him into trouble, frankly, before I go, and I find that he attributed this to a fellow named Parker, who has the definitive work on crypto analysis from 1924 to 1941. Parker really was good. He was here ten years ago, gone, I hope you got him, probably did. Uh.. Parker then attributes it to a- an Admiral Waffin, W-A-F-F-I-N, and the strategic bombing surveys about the attack. So then I go to Waffin and I go to strategic bombing surveys. So I've gone from Parker, I've gone to the third source now, and they-- he attributes it, memorized it, to Part 13 of the Pearl Harbor hearings, pages 416, 17, 18, and 19. You can look at it. And what it says is this, "These messages were never sent by electronically. They were entered into the record after the war, some by memory and some because they were hand carried." So that these four messages that allegedly is a heart and soul of Stinnett's book were never electronically sent. He found them in a book which found them in another book which found them in a third book. So he's dead there. I haven't confronted him with this but he's dead with it 'cause I didn't know at the time. The second major point that he makes is that an Admiral Anderson, Homer Anderson, I remember that one, Homer Anderson allegedly the chief of intelligence for the- for the chief of staff was put into power by Roosevelt to be the stopgap, to make sure that nobody got these messages. In other words, when these messages were sent forward, and they're translated, he gets them, he-- no, we can't send this to Kimmell, we can't show this to Stark, he's the watch guard. Homer Anderson. And he says, "And Roosevelt rewarded him by promoting him to rear admiral." So I go to Anderson's oral history and, in Anderson's oral history, Anderson says, "I was promoted in 1936." So Roosevelt did promote him, he gave him the job, and he also

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admits to knowing something but not too much about the third major point, which may be the key one, a memo allegedly-- it wasn't allegedly, it was written by Arthur McCollum. McCollum had been a guy who worked in office of naval intelligence, lieutenant commander. He allegedly wrote this eight page memo, which- which depicts how Roosevelt should carry out World War II if the Japanese, let them attack and blah, blah, blah. Let them fire the first shot and all that. The problem is, and this is really important, there's not one mark on it. I saw this memo before and, being in the air force 22 years, there was a lot of memos-- Billy Mitchell, a lot of memos, if Roosevelt was to see this memo, now I mean, I'm doing a woulda, coulda, shoulda here so I'm- I'm violating the very law that I'm saying him, but I'm gonna make an assumption, in the navy, you don't send a memo to the president of the United States, bypassing two or three of your inferior people without at least a chop on it, without TMG, I mean, something. There's not a mark on that thing. Plus I'm not sure that Roosevelt saw it. So that is the latest thing, that these messages, which I- which I've shown haven't been sent, that there's an admiral that's a watch keeper that didn't, uh.. wasn't promoted because of that, and that this McCollum memo. Now, in there is all the other stuff, J. Edgar Hoover knew it and told Roosevelt-- Hoover, how Dustin Popov told Hoover, uh.. Barney-- you know, it goes on, Roosevelt's son and all the-- Thiebold and the- uh.. the whole bit. So that's the basis of that. All the other stuff-- and what I have found is this and this is-- for besides-- okay. First, nobody wants to admit the Japanese did anything. I tried to make this point subtly the other day. "Look, they were bigger, they were better, they were faster." On this particular day, they did it. Nobody ever wants to give me-- it's, like, all these things are assumed, that if Roosevelt knew, they were not coming, all of us know that, on December 1st, climb Mount Niataka, 12:08, they were coming. That was the call sign. There was no turning back. So I don't care what Roosevelt did and we'll talk about him in a minute, on the 3rd or the 4th or the 5th, the Japanese were coming. Could we have been ready? Yeah, yeah, yeah, I'm not arguing any of that. But the Japanese were coming. We don't give them credit for having a mind of their own. We- we just don't do that. It's, like, well, you know, it's always us, us, us, not what are they doing? And they're doing it bigger and better and faster. And then, when we begin to interpret this stuff, we start interpreting it by a 2001 philosophy. We-- this is politically correct, this is a good example of that, in 1941, they're Japs. Also, in 1941, we don't have the equipment that we have today. I've gotten several letters that I'll enter into this record in- one day when I see you, from people in the navy who are really upset with Stinnett and others. Communications men who are saying, "Look, we had 26,000 messages pertaining to Pearl Harbor." Of those messages, later on, they're gonna translate-- they say 2,400 should be translated. Yeah, I'm all for 2,400

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and, of those, 188 pertain to Pearl Harbor. We're out there in this little site, the equipment is crude. This is not- we don't have this big staff of five guys sitting around listening to me. We got one camera man, he can hardly work the machine. We- we don't have this-- we're two little guys out there. We're not translating this stuff. In 1945, we got this Pineau [ph?], guys like that translating, we got this big staff. December 7th, we're lucky to be there. Don't blame us for being incompetent. We worked hard. And certainly don't blame us for a conspiracy theory. We haven't got the foggiest idea, in 1941, what the hell you're talking about. We're two and three stripers. So I do get that and I think it's important that people see that. But, anyway, people hate Roosevelt and we gotta look at Roosevelt just a little bit to discuss revisionism. Roosevelt, we know, loved the navy. When Marshall used to tell Roosevelt, "Stop talking about the army as they and the navy as we."
<laughs> I mean, he would do this constantly. They/we. And I said, my god, you're the commander in chief. It's "us". But he would do this. He built the navy up. He's building the navy up. He loves the navy. Frank Knox is secretary of the navy, he's not too good because Roosevelt's secretary of the navy. Roosevelt wants to run the navy. Even the biggest Roosevelt haters will tell you that he loved the navy. Why would he want to have his navy destroyed entirely? He could have done-- this is woulda, coulda, shoulda now, I'm doing like the others, he could have..

<crew talk>

Donald Maurice Goldstein: I don't know if you guys are getting anything out of this. I mean, I'm going a little longer than you expected but that's the way..

Man 1: No, we're still within.

<crew talk>

End of Tape 405 Donald Maurice Goldstein